

## With the First Nighters.

### Attractions for Week of November 24.

Salt Lake Theater—Monday evening, first appearance of Salt Lake Symphony Orchestra; Thursday afternoon and night, "Held's Big Minstrel Co."

Grand Theater—Monday, Tuesday and Wednesday—"Uncle Tom's Cabin"; Thursday, Friday and Saturday and Saturday matinee, "The Telephone Girl."

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The Symphony orchestra on Monday night should be greeted by a great house. It is composed of the best musicians in the city; it will be a musical treat, and the untiring efforts of Arthur Shepherd have made it possible. Drop in Monday night and show that you appreciate what has been done for you.

...

"Held's Big Minstrel company" of fifty-five people will blaze forth in the calcium at the Salt Lake Theater on Thursday afternoon and evening. It has been some time since we have had a clever local minstrel show, and if the one booked for next week is everything Held claims it is, there'll be plenty doing. Held's Military band will be much in evidence, and the "best local artists" are scheduled to appear, by the press agent.

Of these Johnny Trehwela is the star, with his new stunt entitled "One touch of humor makes the whole world grin." A big street parade will take place at noon.

...

Signor Setaro will appear with the Symphony orchestra Monday evening. Setaro is a harpist of rare ability, and lovers of that music have a treat in store.

...

"Maid Marian" was a disappointment. Not the maid herself, for she was Van Studdiford, as sweet a singer and as fair a woman as ever appeared with the once-famous troupe of which she is now a member.

But the opera as a whole is forced, if that is the proper term. There is nothing distinct, nothing striking, and while the music bears the brand of that of "Robin Hood," it is just enough like it and just far enough below it to make the opera what it is, a disappointment. To the usual question of "How did you like it?" there were mutterings of "Er-r-well-there's a sameness—but it can't compare with "Robin Hood."

One fine feature of the opera is the ensemble work, and the climaxes at such times give the whole stage a chance. The result is a series of beautiful effects, both in music and scene.

Grace Van Studdiford was given brilliant opportunities, none of which escaped her. She has a beautiful face and figure; she knows how to put her clothes on, and, above all, she has a wonderful voice. The audience that witnessed the first performance on Tuesday was cold and dreary, but even under such conditions Miss Van Studdiford made a lasting impression.

Alice Judson is awfully clever, and was charming in the "Mistletoe" song. Her voice is fascinating, and she looks as Jessie Bartlett Davis used to when we were all in kilts.

"Maid Marian" will probably run fast and short, and the Bostonians had best stick to "Robin Hood." In that we know that all the music is good, and while we know, too, that the repartee is moth eaten, it goes because they're singing "Robin Hood." But for new work—nay, nay. Best get the Delineator or the "Spice" column of some newspaper, and stay home and read.

...

Horace Lewis and "The Poor Relation" drew a fair house on Thursday evening.

...

The Bostonians opened at the Salt Lake Theater Monday evening in "Robin Hood." Many of

the old faces were greeted with ovations from the large audience, and Josephine Bartlett and Henry Clay Barnabee, the doughty sheriff with the "eagle eye," were vigorously applauded. Alan-a-Dale found a charming presentation in Alice Celeste Moore, who is an artist in voice and gesture and made many friends by her clever work. Alice Judson was a sweet little kissable flirt and worried the "front-seat push," who disappeared over the parquet railing the moment the curtain rung down and bolted for the stage door. Without doubt the hit of the opera was Maid Marion, the most magnificent soprano the Bostonians ever had, Grace Van Studdiford. Her voice is clear and flexible, every note smooth and rounded; her stage presence is magnificent, and her rendition of the part of Maid Marian faultless. Friar Tuck was as jolly and rotund as every, while William C. Weedon's Robin Hood was artistically portrayed. Allan C. Hinckley, the robust Will Scarlet, possesses a magnificent basso. The rendition of the operatic gem was superb and caught the well-filled house from parquette to the realms of the "gods."

Miss Levy and Mr. Kent will sing at the concert of the Symphony orchestra Monday evening.

The selections on the programme for the concert of the Symphony orchestra Monday evening have been carefully chosen, and Mr. Shepherd is to be complimented on his clever work.

### The Fancies That Begin.

And end in smoke are beautiful when the smoke comes from Stickney's. To the life lover there isn't much more comfort in anything than a good cigar, and Stickney has thousands of them. A box of them is the nicest kind of a present for anyone who smokes, and this year the Stickney people have a stock that is tempting to say the least.

## SALT LAKE THEATRE.

GEO. D. PYPER, Manager.

MONDAY EVENING, NOV. 24th, 1902.

First Appearance of

### Salt Lake Symphony Orchestra,

Under the direction of

MR. ARTHUR SHEPHERD,

Assisted by

Miss Lottie Levy, Mezzo Soprano; Mr. Charles Kent, Baritone, and SIGNOR SETARO, Harpist. Concert Master, Mr. George Skelton.

### PROGRAMME.

- 1.—Overture, "Merry Wives of Windsor," ..... Nicolai
- 1.—Aria, "O Mia Fernd," ..... Donizetti  
MISS LEVY.
- 3.—(a)—Two Norwegian Dances ..... Greig  
(b)—Ronde d'Amour ..... Westerhout  
(c)—Minuet ..... Boccherini
- 4.—Aria, (a) "Dio Possente" (Faust) ..... Gounod  
(b)—"Bedouin Love Song" ..... Hawley  
MR. KENT.
- 5.—(a)—Fantasia, "Martha" ..... Flotow-Setaro  
(b)—Caprice—Concert Mazourka, "Argentina," ..... Setaro  
SIGNOR SETARO.
- 6.—Symphony b minor (unfinished) 1st movement ..... Schubert  
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